



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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THE newly discovered opera of Mozart is at present occupying the attention of musical circles. We find the following account of this work.

“ M. Anastasius André, aulic counsellor and kapell-meister to Prince Esterhazy, has lately found among the papers of Mozart the sketch of an Italian Opera Seria entitled *Zaïde*. In 1799, M. André received from the widow of Mozart all the manuscripts left by that illustrious composer. It is from amongst these manuscripts that the sketch of *Zaïde*, now a pianoforte score, published by André of Offenbach, has been deciphered ;—and to ease those who may have doubts or scruples as to its authenticity the original sketch is deposited with the publisher at Offenbach, where those who are anxious may consult it.”

Great has been the exclamation at this intelligence, and apparently with sufficient cause. “ Six-and-forty years has Mozart been in his grave,” writes the correspondent of a foreign journal—“ forty years ago M. Anastasius André purchased his manuscripts—and it is just eight days since M. Anastasius André discovered a sketch—which sketch has now become a pianoforte score. Some fine morning we shall have somebody getting up and making known to all the world that he has just discovered the love letters of Eneas and Dido written on very old parchment, —or the correspondence of Romulus and Remus, or a grand opera composed by Nero, or the declaration of love made by Attila to the Princess Pulcheria :—announcing moreover in all the journals, German, French, English, Spanish, Italian, Danish, Swedish, and Dutch, that the original manuscript has been deposited in the office of a notary of Westphalia or Friesland, to afford equal facilities for verifying and collating copies to the inhabitants of all quarters of the globe.”

The idea of foreigners making a journey to Offenbach on the Rhine, in order to remove a suspicion of deception is amusing enough ; but as the declaration of M. Anastasius André is made in the face of the whole world, and it is not merely the

English or the French, but people who live within a morning's walk of the shop at Offenbach, who are invited to test the authenticity of Mozart's autograph; we cannot think the editor could altogether escape the penalty of his audacious imposition—if such it were. We are not to suppose that all the musicians of Bonn and Frankfort would sit quietly by and see M. André take in the rest of Europe, even if his fellow-townsmen were good neighbours enough to keep his secret.

That M. André may have possessed a genuine sketch of an opera by Mozart for forty years, and only have brought the work out the other day may be easily explained, and on rational grounds. Assuming the genuineness of the opera, we dare swear that *Zaïde* will prove no new *Don Juan* or *Figaro*;—and being a work of inferior merit it might very well have been detained in obscurity, till the public regard for the deceased author had so increased, as to make them anxiously concerned for and eager to purchase anything connected with his memory. We already possess a great number of compositions of no particular value, which Mozart produced in the early part of his career, ostensibly for the purpose of keeping his pen in exercise. A habit of constantly writing gave him unequalled facility in the mechanism of composition.

It is very possible, therefore, that *Zaïde* may be one of those exercises in dramatic writing in which Mozart occupied himself during a certain period of his youth spent at Salzburg;—of the true history of which, except as it regards the general application and diligence of the young composer, we possess but very scanty details. Whether the publication be calculated to do honour to the memory of the composer, or only to bring money to the establishment at Offenbach remains to be seen. M. André, however indifferent his vision, can never have overlooked a work of genius for forty years. He publishes the opera while the widow of Mozart is yet living and may be referred to—he places the original where it is accessible to people well acquainted with the handwriting of the composer, and in doing this has done as much as an honest man ought or could, to avoid even the suspicion of fraud. The principal point to be considered is—whether the music after all is of any great interest; or whether it will add anything to the fame of its author. A work of which there is no mention in the biography of M. Von Nissen, and which is never referred to by Mozart himself in any of his letters, may indeed be authentic; but its estimation by the composer and his friends may be strongly questioned. Without expecting much, we however confess no slight curiosity to examine a work produced under such very surprising circumstances.

W. A. MOZART'S THEMATISCHER CATALOG,

So wie er solchen vom 9 Februar. 1784, bis zum 15 November, 1791, eigenhändig geschrieben hat nebst einem erläuternden vorbericht von A. André. (Mozart's Thematic Catalogue, as he wrote it with his own hand, from the 9th of February, 1784, to the 15th November, 1791; with an Explanatory Preface, by A. André.)

Few persons are aware that a document like this, so valuable for the insight which it affords into the life of a great man, may be obtained in London at the cost of a few shillings. It seems to have originated in some sudden and unexplained resolution of the composer. "Mozart commenced his catalogue," ob-

serves M. André, in his preface, "at the same moment precisely that he began to keep an account of his receipts and expenses. His receipts, among which may be reckoned what he gained by his concerts—for instructing several distinguished persons—and by the sale of his compositions, were all noted down by him on an oblong piece of paper; this began in March 1784, and continued till February in the next year, when his wife undertook the task, but only kept it up a very short time. His expenses are registered in a little quarto book, which had formerly served him for his exercises in the English language, and which contains several letters translated into English by him. These expenses are kept account of for about a year, and then the task was resigned to Madame Mozart, who did not continue it long."

The motive to these cash accounts certainly did not originate in any mercantile or acquisitive propensity; for the Mozarts lived royally while they had money; and when they had it not, it was the destiny of the composer to become frequently acquainted with the terrors of creditors. Sometimes when Mozart was preparing to go a journey, he was arrested on the very step of the carriage, and made to feel the worst of the bitter slavery of debt; and probably the recurrence of such unpleasant accidents, made him adopt measures for more effectually preserving freedom of body and mind. The attempt to keep accounts in a man so circumstanced, argues a soundness of principle, for the want of which, indeed, in the commerce between man and man, no genius can, in our opinion, atone. We will, however, quit these considerations.

The gratification which it affords to look over a set of themes, noted down with their dates, from a little song up to a concerto, or an opera, is *unique*. One is perpetually fancying in comparing compositions, that an older and more experienced hand is visible in one than the other; we flatter ourselves with the ability to detect *improvement*, and turn to the catalogue, for the confirmation of our surmise, when lo! the composition that we would have sworn to be the earliest, proves the latest. The greatest designs of the master often turn out to be the ambitious aspirations of his youth; and indeed, after the production of such an opera as *Idomeneo* (written at five-and-twenty), we can ill look for positive improvement;—the fluctuations of style in subsequent compositions do but exhibit the variety of the master's mind under different circumstances.

The Catalogue opens in 1784, with three consecutive piano concertos, all differently instrumented for the orchestra; and sometimes with four brass instruments and drums, but no clarionets. What could be the reason that these instruments so rarely appear in Mozart's concertos? We find them employed in the concerto in A, and that in C minor, but in no others. In March, 1784, Mozart produced two piano-forte concertos within a week, and probably played them besides.

Of the three works published as piano-forte quartets—the first, originally a quintet, with accompaniments for oboe, clarinet, horn and bassoon—bears marks of its destination for wind instruments, and in this manner was usually performed by J. B. Cramer. The date of this is the 30th of March, 1784. In rather more than a year, followed the immortal quintet in G minor; after which, the weather being rather warm, and the month July, we find, according to the Catalogue, three months of utter idleness—a long holiday for Mozart. But as no church music is put down, we may probably have to thank this vacation for half a dozen masses or motets. On the 3d of June, 1786, the piano-forte quartet in E flat, which stands the second in the usual editions, appeared, and completed the set of those masterly works. Between each there seems to be the lapse of a year.

The most celebrated compositions of Mozart, are seldom isolated in this Catalogue, but generally appear in clusters, as if to show that the mind of the composer was peculiarly fertile, and in its "happiest attitude" at the birth of those works. The piano-forte concerto in D minor, placed by common consent at the head of all Mozart's productions for the piano, is dated February 10, 1785, and follows immediately upon that admirable violin quartet in C major—the bold licenses and daring progressions in the introductory adagio of which, once scared the Italian ears of Sarti, and within these few years provoked the wonderment of M. Féétis, when, with his own eyes, he saw Mozart's MS., and found that theory and feeling might now and then be at variance. The piano concerto in C minor,

another majestic production, is almost a twin-birth with the overture to *Figaro*. Both these works were completed in the spring of 1786.

Of the symphonies for a full orchestra, the first that appears in this catalogue is the one in D (with an introductory adagio) and bears the date Dec. 6, 1786. About a year and a half afterwards followed the symphony in E flat, written in June, and truly like one of the genial inspirations of summer. On the 25th of July of the same year, 1788, the symphony in G minor was finished; and on the 10th of August succeeding, the Jupiter. How amazing the effort to have produced three such symphonies in three consecutive months!

The impression which these symphonies produced upon Haydn, who visited England to complete his engagement with Salomon, the year after Mozart's death, may be easily imagined from the novelty in the plan, design, and instrumentation visible in those productions, and their total dissimilarity to any thing that Haydn himself before had produced. If this master be justly called the father of the symphony, and if he directed, as we believe, the boyish years of Mozart, the latter certainly repaid the obligation by teaching his teacher. Dates alone can assist us in that dispensation of the *suum cuique* which every good musician likes to pay fairly and honourably. The symphonies in G minor, and the Jupiter, were produced at a time when there was no model of an orchestral symphony on such a scale. These productions, older than Salomon's, have run with them an equal race; they have been hackneyed in theatres and rasped by bad players, and they still maintain their ground by the side of the *newer* works of Beethoven. It may be almost predicted that instrumental music will never possess a movement of superior genius to the fugue in the Jupiter.

Many of the works mentioned in the catalogue are utterly unknown; and the musical public sit down in the most self-complacent ignorance. Eight four-part canons, for example, bearing date the 2nd September, 1788, what is known of them? Nothing. Some of these works are humorous, others serious—two of the collection, "Ave Maria," and "Lacrymosa," for four equal sopranis, we have heard, and very delightful their effect is, when smoothly performed. But there remain more important performances totally unknown. Under the year 1788 we find the following memorandum: "In the month of March, Handel's Acis and Galatea arranged for Baron Von Swieten." After the great success of the Messiah with Mozart's accompaniments, it appears extraordinary that no pains should have been taken to introduce this work into the orchestra. These additional accompaniments were made before those of the Messiah. In the month of July, 1790, little more than a year before Mozart's death, appear also, Handel's *Cecilia* and *Alexander's Feast*, arranged for the Baron Von Swieten. We have never been able to obtain a sight of these performances. But it is one of the most remarkable inconsistencies of the day, that amidst the outcry for novelty, so many truly interesting novelties should be consigned to oblivion or total neglect.

THE RISE AND PROGRESS OF A MUSICIAN.

It was about the year 1660, when the taste of the ladies of Louis the Fourteenth's Court ran in favour of deformed dwarfs, apes, Moors, dogs, pigs, and cats, when Madame de Montespan quartered her six dogs on the public treasury, and Madlle. Choin as many cats, that Madlle. de Montpensier, not to be out of fashion, requested of the Chevalier de Guise, who was travelling to Rome on a diplomatic mission, to bring her a little Italian, if he could meet with a pretty one. The chevalier set himself to criticise the faces and figures of all the little *lazzaroni* who assisted in changing horses on his route, and almost despaired of fulfilling his commission, when, just as he had arrived at Florence, he saw, seated on a bank, near a picturesque eminence on which stood a mill, a poor child with naked feet and ragged clothes, strumming very diligently on a guitar. "Here, my little man," cried the count. The horses stop, and the proposal is made. "Will you go to Paris, and I will take care of your fortune?" Paris was an unknown country to the boy, and he hesitated. "To Rome?" "Gladly; I will just run to the mill, and say that I shall not sleep there to-night, and then I am at your service." "Are you going

to leave your guitar?" "It is not mine; it belongs to the Father Cordelier, who lent it me." "Will you not take your shoes?" "I never had any; they are only fit for great lords." This brief colloquy over, the Count and his charge were seated in the carriage. At Rome the boy was clothed, presented with a guitar and violin, put under the instructions of a music master, and in the end persuaded to go to Paris. The Count thought all was in train to make Mademoiselle a most acceptable present. Vain hope! The princess, when the boy was presented to her, viewed him from head to foot, and said coldly, "He is an Italian for certain, twelve years old, and little, but he is *not* pretty. However, I will keep him, and I thank you." The illustrious Lulli—for the boy was no other—descended slowly into the kitchen, where the *chef de cuisine* invested him with his new dignities by the style and title of under-scullion and principal turnspit. Lulli did not complain of his fate, for that would only have gained him laughter instead of sympathy; he kept a cautious silence, but now and then he regaled his subterranean friends with a touch on the fiddle. Eloquent sounds like these could not long be immured in a kitchen. One day after he had plucked the fowls, scraped the carrots, and skimmed the pot, and had gained a few minutes' leisure, he was performing a saraband for the amusement of his comrades, when, mixed with the steams of the roast, certain sounds emerged, and caught the ear of the Count De Nogent, who happened to be crossing the court of the palace. The Count having ascertained who the musician was, told Mademoiselle that her scullion had an excellent bow arm. The princess consented to hear him, and being satisfied with his talent, translated him from the kitchen, and gave him a master for the violin, under whose care he soon surpassed any performer in Paris. After making the necessary studies, he was introduced to Louis XIV., who was charmed with his airs, and because there was no lucrative place vacant at Court, he, after the manner of potentates, created a new one for him. From that time Lulli's good fortune and success is almost unexampled in the personal history of musicians.

DREADFUL AFFAIR.

It is our painful duty to announce to our readers one of the horridest things that have happened for a long period in the musical world. The following distressing statement will be read with feelings which may be more easily imagined than described.

"Robert Day, a young man, was charged with robbing Messrs. Cramer, Addison, and Co., the music-publishers in Regent-street, of a large quantity of valuable music.

"It appeared from the evidence that the prisoner's father was printer to Messrs. Cramer and Co., and they having a large quantity of valuable music, of which the outside sheets had got dirty, sent it to Mr. Day to have fresh title-pages printed. The prisoner took a large portion of the books, which he cut up and sold for waste paper, at twopence per pound, to a person named Tickell, a cheesemonger, residing in Broad Street, Golden Square, and it was accidentally discovered by a person going into Mr. Tickell's shop to purchase some article, which was folded up in a portion of the music, and which was identified as the property of Messrs. Cramer. It also appeared that Tickell sold some of the property subsequently, at 6d. per pound.

"In answer to questions from Mr. Dyer, Mr. Addison stated their loss to be, in all probability, from 100*l.* to 150*l.* Books which they obtained a guinea for, the prisoner sold for 1*d.* and 2*d.* each.

"The prisoner was remanded for a week, in order to give Messrs. Cramer an opportunity of examining their stock."

We shall look with no small anxiety for the conclusion of this painful investigation, involving, as it does, important personal, commercial, and other interests. In the mean time, may we be allowed, from a pure love of justice, to urge such grounds of defence in favour of the prisoner, as occur to us on the moment? It seems to us that Mr. Dyer ought to ask to *see* the valuable music, with a view to more nicely *ascertaining* its value; though, indeed, this may be, and probably is, incalculable; but he cannot otherwise judge of the correctness of the terms of the charge. It has sometimes happened that persons have been charged with insanity,

who have turned out to be unusually sane, and even in advance of the age. The man who first suggested gas lights was thought to be quite in the dark; and even the greatest astronomers have at first lain under the imputation of unsoundness of mind. Who knows but that young Day may have more reason on his side than is at present disclosed, and could defend himself, if permitted, in a very effective manner. He cut up the valuable music, it seems, and sold it for waste paper. This is indeed frightful; but at the same time we must keep an eye to possible circumstances of palliation. For, in the first place, it will be necessary for Mr. Dyer to have proof that the valuable music was not *already* waste paper, before it came into the hands of young Day. In that case, at least, it wont do to talk of its being *converted* into waste paper—that would obviously be a flaw in the indictment, fatal in itself. "Twopence a pound" is very cheap for valuable music, to be sure; at the same time, the question ought to be put, in fairness, "What was it a pound in Regent Street?" Then the young man, it seems, went "to *Tickel a cheesemonger*" with it! Whether cheesemongers are more ticklish than other men we do not know, but we are free to confess that even we, with all our editorial gravity, have sometimes been tickled ourselves—yea, immoderately—in the course of turning over the leaves of *some* of Messrs. Cramer and Co.'s valuable music; and what if this poor boy was affected in the same manner? We cannot say but we think it a venial error in youth—naturally prone to mirth. As to going on "to *Tickel a cheesemonger*" with it, that is another thing; we are disposed to lay it, however, to the account of *sympathy*; the lad, who is probably of a vivacious turn of mind, being ready to die himself with laughter at the valuable music, not unnaturally desired companionship for so much mirth—for the human mind is by nature social, and Byron has well remarked,

"Happiness was born a twin."

So young Day, being himself ready to die, proceeded to communicate the sensation to a friend in the neighbourhood, a grocer and cheesemonger, whom he knew to be equally susceptible of titillation with himself; he took the music under his arm, as well as his own convulsions would allow him, and so furnished, proceeded, in the words of the report, "to *tickle a cheesemonger*." We desire to know the success of the experiment; something may depend even upon that; this meagre report does not afford half the information the public has a right to expect. Did the cheesemonger enjoy the fun, or did he not? The affair must come into Court, and we consider that this ought to be put to the witnesses amongst the first questions. We find from the report, that the cheesemonger at any rate profited by the joke, if it was one; for it is stated, that after folding up much cheese in the music he sold it for *sixpence* a pound, which is three times the amount he gave for it. A question will probably arise on this at the examination, "Whether any and what improvement had accrued to the music from its connection with the cheese?" It would appear as if the latter excellent material had communicated a flavour to the music which, though so valuable, it had hitherto not possessed. All these are hints which the counsel for young Day would do well to bear in mind; they may do much to throw new light on a case at present involved in uncertainty. They *may* prove—we will not say his innocence—but a degree of positive *genius*, as well as a taste and discretion in musical affairs, which we hardly dare more particularly allude to. "Books which they (Messrs. Cramer and Co.) obtained a guinea for, the prisoner sold for one penny and two-pence each!" Very bad of him. At the same time, these books ought in strict justice, we think, to be handed in for inspection of the Court, and the public should be satisfied that it was young Day's valuation, and not Cramer and Co.'s, that was wrong.

We only throw out these hints as materials for future argument. We should be sorry to prejudge the case; but we thought ourselves bound in justice to show what grounds of extenuation might exist to excuse (we dare not say to justify) the provoking conduct of the young man in thus hastening the end of so much valuable music.

MR. AND MRS. MATHEWS.

If any doubt existed hitherto of the failure of Madame Vestris and her husband (Mr. and Mrs. Mathews,) in America, it has now been removed by the publication of the farewell address, spoken by the latter at the Park Theatre, in New

York, on the 13th of last month. We hope there is no truth in the statement which accompanies it, and which represents Madame Vestris as being visited by a "sudden and dangerous" illness. It is certain, however, that she and Mr. Mathews were to have returned to England in the Great Western, in the late home voyage; that they had taken their berths, and paid their passage-money, and that their luggage was already shipped (the latter is mentioned as having been brought over), when it was found, on the morning of departure, that the lady was unable to go on board.

Madame Vestris is, and deserves to be, so great a favourite at home, that we believe her loss would be felt as a personal affliction by the public in this country. If this charming actress, who has contributed so long and so largely to the delight of every play-goer in England, were to terminate her life in New York, with the impression existing of the harshness and cruelty of an American public having brought it to an untimely end, we hardly exceed the truth in saying, that the event would arouse a degree of indignation here, quite capable of widening the breach between us and our Yankee neighbours.

The cause and nature of the persecution to which this lady has been subjected in America do not seem to us to be sufficiently accounted for by any facts that have transpired in print; they are, to our understanding, unexplained, if not inexplicable. The ostensible ground of this persecution is an affront, alleged to have been offered by her and her husband to the American nation; but when it is asked in what this affront consisted, the answer is so ridiculous, that it is impossible to believe it to be deliberately or seriously urged. It is objected that they called for a private apartment at Saratoga, and, after the fatigues of a journey, were not disposed to encounter the noise and commotion of the commercial room! And even this ground of *national persecution* is denied by Mr. Mathews. Our readers will, perhaps, be interested by this gentleman's own account of the affair, as delivered to the New York public, in his farewell address:—

" Little did we expect, ladies and gentlemen, while applauding ourselves for our politic conduct in retiring altogether from the public eye, and thereby avoiding, as we supposed, all possibility of offence, that at that very moment we were insulting the whole American nation—that the press was teeming far and near with comments upon our atrocious behaviour, and that a fatal prejudice was rapidly gaining ground against us.

" Of all this we remained in a state of happy ignorance till our return to New York. I was then informed that we had given serious offence at Saratoga Springs, on our way to the Falls of Niagara—that we had refused to sit at the public table, but at the same time had insisted that our servants should be admitted there, and that the visitors of the hotel, disgusted at the gross outrage, had been compelled to rise and leave the table.

" I could only smile at this absurd accusation, and deemed it one of the gossiping and ephemeral paragraphs of the newspapers, the subject of an hour's chit-chat, and then to be forgotten. I therefore replied jestingly, that there were seventeen reasons why the alleged offence at Saratoga could not have been committed: the first was, that we had never been there. (Laughter.) I presumed that the other sixteen reasons would not be required (great laughter), but I was mistaken. The report was not suffered to die a natural death: it was resuscitated day by day, nourished and amplified hour by hour, till at last the conviction was forced upon me that what I had at first looked upon as a harmless mistake was, on the contrary, a regularly organized deliberate falsehood, systematically planned and persevered in, for the purpose of creating a rancorous feeling against us in the public mind, and thus at once irreparably injuring us on our first appearance at this theatre. I asked advice as to the propriety of openly contradicting these reports, but was assured that such a step was quite uncalled for. I thought so myself, but I was wrong again. The night of our first appearance arrived. The theatre was crowded to the ceiling, chiefly with gentlemen; hundreds were turned away from the doors, but very few ladies had dared to venture within them—in short, it was clear that a riot was anticipated. When Mrs. Mathews appeared upon the stage, the cheers were enthusiastic, but the ominous sounds of disapprobation were also to be heard; a deafening shout of applause, however, from the more liberal portion of the audience at once silenced those sounds. On the symphony of her first song being played, disapprobation again manifested itself, and was again checked as before. I was thunderstruck, and made up my mind that the torrent of ill-feeling was only stemmed from motives of gallantry until my appearance, which would doubtless be the signal for a general tumult. Judge, then, of my surprise, ladies and gentlemen, at

meeting with the most cordial welcome, without a single dissentient voice. How was this? Was I not the proper person to have been attacked, rather than my wife? Was I not the person answerable for the misconduct alleged against us? No—hers was the talent they sought to disparage. The secret was at once explained—the disapprobation had just as much to do with our conduct in America as it had to do with the late general election." (Laughter and cheers.)

It appears then that Mr. Mathews himself attributes the opposition he complains of to causes personal to his lady. The reader will remember that their marriage was solemnized shortly before quitting England, and that this proceeding was considered necessary at that juncture, in order to conciliate the good-will of the American people, who might otherwise take offence at their travelling companionship. We have no proof that this precaution has been found insufficient to that purpose, or that the public in America regard Mrs. Mathews (as she not only there styles herself, but *is*, as all the world knows) in any light less favourable than they regard any other gentleman's lawful wife. If this were so, we should surely have received immediate evidences of the fact, as the Americans, we believe, are not in the habit of disguising their sentiments on any occasion. If it is not so, then *how is it?* The American press is charged by Mr. M. with aiding and abetting the contrivers of his wife's mortification.

"I must not trespass too much upon your patience, ladies and gentlemen, by entering more into detail. Suffice it to say, that since the failure of this attempt to mar our first appearance and drive us from your stage, no efforts have been left untried to bring about the same end by other means. The press (that is a portion of it) have been industriously employed in writing us down. Why, or by whom instigated, I do not wish here to inquire; but if it be any triumph to them to know it, I beg to assure them that they have fully succeeded. They have NOT ONLY UTTERLY DESTROYED OUR PROFESSIONAL PROSPECTS, but have UNDERMINED THE HEALTH AND SPIRITS OF THE LADY they have chosen to make the object of their unmanly attack."

Nay, Mr. Mathews talks of receiving "bitter invectives from all parts of the Union!" and yet they all turned on the affair at Saratoga—which never took place!

"A malicious report is invented and put in circulation, without the least inquiry into its truth, throughout the United States. I do not speak figuratively, but literally: I have received newspapers containing bitter invectives against us from all parts of the Union. Who could have imagined that we were of such consequence in the eyes of the new world? And all about what? Nothing but our conduct at Saratoga, *where we have never been.*" (Laughter and much applause.)

The remainder of the speech, which is very long, is occupied with renewed asseverations of the utter falsehood of the original report, indignant protest against the means taken to give it currency and belief, and the impossibility, at length, of bearing up against the mass of ill feeling thus engendered.

Either absurdity or cruelty, or both, would certainly, according to Mr. Mathews's statement, (and it has met with no contradiction that we are aware of,) seem to have here reached their highest possible climax.

PUBLIC CAUTION.

The following paragraph, which appeared in the *Times* of last Monday, seems to require explanation. We hope nothing of a fatal character is alluded to: the statement, however, is mysterious, and can hardly fail to excite uneasiness.

"DRURY LANE THEATRE.—The lessee's speculation in producing the opera of *Guillaume Tell* has completely answered, and must be an assurance to all managers that a good thing, well done, will eventually remunerate *the undertaker.*"

Remunerate *the Undertaker!* Does Mr. Bunn mean to be the death of us? To be sure, all our proceedings in this sublunary sphere may be said "eventually to remunerate the *Undertaker*," for—as somebody remarks—"we all must die." But we had no idea that the Undertakers had already derived any advantages in their gloomy business from Mr. Bunn's late dramatic production. We knew he was himself the author of the *libretto*, but then we considered that Rossini's music, being swallowed at the same time, would form an antidote sufficient to insure the

public stomach from any unpleasant consequences. We had no notion that the poetry alone was capable of taking such deadly effect. Remunerate the Undertaker! Have any funerals already been performed? We did not go beyond the second page ourselves, and therefore escaped the infliction which appears to have been mortal to others; but, after this announcement, we feel compelled to warn our readers how they "taste the Pierian spring," as it comes through the filter of the great lessee's fatal genius. Undertakers are "eventually remunerated" whether Mr. Bunn courts the Muses or not; and the bills of mortality are long enough already, without being increased by the bills of the theatre.

REVIEW.

Letters to a Young Lady on the Art of playing the Pianoforte, from the earliest rudiments to the highest stage of cultivation. Written as an Appendix to every School for that instrument. By Charles Czerny. Translated by J. A. Hamilton.

THE author thus explains the object of his work. "The reader must suppose, that by means of short friendly and cheerful letters, I have undertaken to draw the attention of a talented and well-educated girl of about twelve years old, residing at a distance in the country, progressively to every thing which might assist her in the better comprehension and application of the rules which are contained in almost every pianoforte school." Accordingly, Mr. Charles Czerny commences a series of pedagogical epistles to Miss Cecilia —, No. 1 on the rudiments of the piano; No. 2 on touch, tone, and the mode of treating the pianoforte; No. 3 on time, subdivision of the notes, and fingering, &c. About two months are supposed to elapse between each letter, and as the tenth and last is on the subject of "extemporaneous performance," we are to conclude that the fair student, in the thirteenth year and tenth month of her age, has so profited by the didactic effusions of Mr. Charles Czerny, as to be ripe for the consideration of matters that would be in so short a time, not only very wonderful in a Miss —, but in St. Cecilia herself. One day the young lady knows no note of music; — a year and a half afterwards, or thereabout, she is receiving some notions on extemporaneous performance, with a view to their practical application. This railroad speed in improvement out-herods every thing wonderful ever chronicled in the experience of the most fortunate masters and the most docile pupils.

Nothing is more tedious and intolerable than directions for the mechanism of playing apart from example. Every one knows, that before a precept in practice can have its effect and form a good habit, there must be time for it to operate; — but, in a treatise, we discharge a whole volley of precepts before the pupil is prepared to entertain them, and thus "the ears are crammed, against the stomach of the sense." Nor is the tedium of such a work lessened by affecting the style of familiar correspondence. The occasional tenderness of a "Dear" and "Dear Miss," does not diminish the dryness of the subject matter. How very odd would be the effect of a work on the science "Thorough Bass," carried out through the medium of a series of notes.

"Mrs. Thrum presents her compliments to Mr. Carl Czerny; —desires to know what he means by a common chord?"

"Mr. Carl Czerny presents his compliments to Mrs. Thrum; —begs to say that a common chord is the key-note, third and fifth struck in combination."

"Dear Carl, —How is a diminished seventh composed?"

"Best of women, —Of three minor thirds."

Without doubt, considerable dramatic effect might be introduced into tuition by such a mode of treating the science. The character and situation of Mrs. T., whom we may suppose to be a widow lady of an inquiring and energetic musical disposition, might be well pourtrayed in her notes, while the answers of her adviser in "Thorough Bass" might suggest an interesting nuptial hypothesis.

To return to the actual letters of Mr. Czerny. In his first letter he writes, — "I beg of you therefore, Miss Cecilia, to look upon my remarks merely as an explanatory repetition of what will already have been delivered to you, either verbally, or in my pianoforte school; and my end will be fully attained, if by this

means your zeal is augmented, and the time and labour of learning abridged and facilitated." The passage in italics completely expresses the fault we have to find with Mr. Czerny's letters. There is nothing new in them, and certainly nothing which, for practical purposes, would not have been ten times more valuable accompanied by notes. To a learner of the pianoforte, doctrine is of no avail, unless instantly reducible to practice.

The object of some modern writers upon music is to kindle the artist's ambition in the student;—the sooner this is accomplished, the sooner that careful and assiduous practice is ensured which forms a master. This ambition is gradually unfolded by the progress of the pupil in knowledge and mechanical dexterity, but its growth may be rather accelerated by earnest descriptions of excellence already attained, and beautiful effects already mastered, than by dry precepts, which are only in their place in special treatises. We have ourselves attempted to augment the ranks of pianoforte players, by describing their art as an exquisite one:—

" When accident throws us into the society of first-rate pianoforte player, the ear, captivated by the charm which results from the even force of well-ordered fingers, is tempted to believe that it hears a new instrument. And so in effect it does. Not only when we hear scales in double notes played with one hand, with as much smoothness and celerity as when a person trying an effect of *glissando*, draws his finger from one end of the key board to the other (a very good model, by the way, of what a scale ought to be), nor only when we hear the left hand performing with all the freedom, energy, and character of the right; or when we hear brilliant shakes, single or double, made at will by any of the fingers, or perceive the power of the hand undiminished by any position of extension or contraction; not merely in all this do we perceive the great superiority to mediocre playing, but even in *little* things. The power to please in this manner can only be obtained by steady application, and by commencing young.

" There are two main points to be attended to in the education of a pianoforte player—the fingers and the taste. If in the indefatigable drilling of the former, which should never be relaxed, but continued by all sorts of exercises calculated to put the weak fingers on a par with the strong, the musical perceptions are too long neglected, and a feeling for the beautiful too little developed, the result will be a mechanic rather than a musician. If, on the other hand, the taste be too early cultivated, and a love for musical ideas too soon gain possession of the young artist, it is difficult to get him to apply to his mechanical exercises with the necessary assiduity; not foreseeing consequences with the same eye that experience does, he is liable to be seized with a disgust for passages and studies that appear to have no present meaning or intention. A player, thus imperfectly educated in the mechanism, may perform beautifully, as far as the feeling of a composition is concerned, but his performance will always be injured by uncertainty, by notes omitted, and a certain general deficiency in roundness and *finish* of style.

" The genius of the pianoforte demands, as an essential quality in every performer—rapidity of finger. The glitter of notes evenly played with both hands, long scales, uninterrupted by any break, permitting surprising touches of modulation and combinations of notes that cannot be obtained with equal facility from any other instrument to be heard—are the principle upon which our pleasure from the piano is derived. *Adagios* and cantabile movements may be played upon more vocal instruments with equal, if not superior effect; but there is nothing which can do what the pianoforte can with respect to variety, and in certain effects it is unrivalled. In reflecting for a moment on the vast variety of combinations that passages for the piano assume—the new difficulty that grows out of every new form—and that out of the myriad of notes we hear in the concerto of some eminent player, each individual note is produced by the energy of some one out of the small human allotment of fingers—again, that each key must not be merely touched, but that its force must be calculated, or there would be no equality in playing, we may (recollecting the original imperfections of the hand) imagine what labour goes to the formation of a perfect mechanism. There is scarcely any instrument that presents such complex forms of study, or that demands such constant, patient, and judicious practice.

" And yet in this country the common error is to suppose that the road to the acquisition of a perfect command of the instrument, to the talent of a Moscheles, or a Cramer, is one of amusement. It is imagined that by playing pieces of music to sweeten the labour of practice, mixed with a few scales, a player will at length be formed. A young lady is left till she is fifteen or sixteen years of age under the care of such a teacher as she finds at school; she then quits, and going with her friends to some party, hears some excellent playing, and is seized with an ambition to excel. On attempting to reproduce on her own piano something like what she has heard, she becomes sensible that her fingers do not move with the even force and regularity that they ought. A master is engaged to correct her defects; but, even let him set to work as judiciously as he may, what is he to do with a hand that has

been so long neglected? Or what inclination is there in a grown pupil to undertake all that labour which should properly be accomplished in childhood?"

Whether we have herein touched the true key or not, we cannot say; but it appears to us, that by writing about an instrument with evident pleasure, far more is done to interest persons in the pursuit of it than by retailing the dogmas of the music-master. For as books, though they may animate, encourage, and instruct, will never *make* pupils—musical writers will do well to keep clear of the precepts of the instruction-book, and of the peculiar province of the master.

Theoretisch praktische Anleitung zum Orgelspielen Von C. H. Rinck Grossherzoglich Hessischen Kammermusicus und Hof Organist (Theoretical and Practical Introduction to Organ Playing. By C. H. Rinck, Chamber Musician and Organist to the Grand Duke of Hesse-Darmstadt). Nos. 1 and 2.

The numbers before us contain scarcely more than the elementary instruction common to all keyed instruments. This is necessary ground to be travelled in a fundamental system, but it is of little real utility; for the best organists have ordinarily made their earliest studies on the piano, and after the acquirement of a certain digital command, transferred themselves to the organ with nothing more to learn in that respect than the touch. We think this a very good method. However, here is a book for an organist from the *beginning*, who never placed finger on a meaner instrument. The rules are copious and systematic, and the advice judicious; and there wants nothing but a more extensive knowledge of the German language to render the work popular in England.

German Songs adapted to English words. By Thos. Oliphant, Esq., Honorary Secretary to the Madrigal Society.

We distinguish, as excellent specimens of composition in this collection, the romance by Dessauer, called the "Water King," which is a flesh-creeping tale of horror to suitable accompaniments—the song in E minor, called "Fancy's Dream," by Mendelssohn, the whole character of which is new—the "Passing Bell," by Schubert, one of the best descriptive writers for the voice and piano—a song, called "The Gondola," by Spohr, with an accompaniment for four hands, &c. &c. The collection is altogether the best we have met with of German songs;—the pieces are not merely German, but are excellent among German compositions. Mr. Oliphant has done himself much credit as the Editor of this work.

Homage à Henri Herz, Grandes Variations di Bravura pour le Pianoforte, sur un thème favori, dediées à ce célèbre pianiste. Par son élève Carolina Honoria Campbell. Op. 71.

In the Op. 71 of Miss Campbell, there are more than a hundred and seventy one hops, and as many skips; and in short such a *skrimmage* as never before took place on the pretty, sober, well-behaved air, "Cease your funning." What is worst is, there is no one bar that gives pleasure, or exhibits the least trace of mind or feeling in the composer. The whole is put together in the exploded taste of a school that is well fitted to bring pianoforte music into contempt, were it capable of nothing more intellectual or rational.

Third Set of Original Quadrilles, La Reine d'Ocean, for two Performers on the Pianoforte. Composed by J. Dos Santos.

Where the quadrillers are not contrapuntists, these compositions will pass, and perform their Christmas duty well enough. They are eminently easy.

CORONATION MONEY.

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—I perceive in your last number that you have quoted my letter to the Editor of The Times, complaining that remuneration to the performers at the Coronation had been withheld five months, but at the same time fully exonerating Sir George Smart from all participation in the delay. As an additional testimony to whom, you will perhaps find room for the following circular, to which I referred

in my letter to *The Times*, as having been addressed by Sir George to all the performers on the same day he received authority from government to liquidate their demands:—

“ Great Portland-street, Nov. 19, 1838.

“ Sir,—*This day* I received the amount of my account for the performers at the Coronation, therefore if you will call with this letter, or send it to my house, at any time between the hours of eleven and five on the 21st or 22d instant, you will be paid the sum stated in the following receipt, which I request you to sign. I am, Sir, your's truly,

“ (Signed) **GEORGE SMART,**
“ Director of the Music.”

Thus far, then, it is clearly shown who is *not* to blame; it is now our object to see who *is*. This is, in justice, due to Sir George Smart, whose unblemished reputation, and honourable, upright and courteous conduct during a long connexion with the musical profession of this country, is known and appreciated by all whose avocations bring them in contact with him. I had hoped that a letter, inserted in a journal so generally perused as the *Times*, would have led to some explanation or reply; but the silence with which it has been received is still maintained, and I fear it will have to be placed by the side of the marked insult received by our native singers at the palace, and thus be handed down as another memento of the encouragement and support afforded by those high in authority to the British musician!

I hope, as you have ever evinced your zeal for our profession, that you will not suffer the subject to drop until you have fixed the saddle upon the right horse; for, as you justly remark, what might, in *individual cases*, be made a subject for legal proceedings, is, *in the case of Government*, committed with impunity.

Thanking you for the alacrity with which you noticed this subject,

I remain, your constant Subscriber,

ONE OF THE CHOIR.

Dec. 3, 1838.

[As Sir George Smart has been fully exonerated from blame, in this affair of the coronation money, no counter statement having either been sent to us, or appeared in any of the newspapers, we should hardly have thought it worth while to insert our correspondent's letter, but for the allusion to the silence of the government authorities, who, standing arraigned for a gross act of official neglect, do not choose to afford the slightest explanation on the subject to those, whom that conduct has seriously incommoded and injured in their business. What there is in government money more sweet and precious than in any other money, we have always been at a loss to discover; but the manner in which it is paid, or rather, in which it is *not* paid, is frequently such as to imply the notion, that the services which demand it, are honoured enough in being allowed the *claim*, and that the *payment*, in addition thereto, is an almost superfluous ceremony.—ED.]

PROVINCIAL.

MANCHESTER.—The first of Mr. Rudersdorf's Classical Chamber Concerts, took place on Friday evening last, in the concert-room of the Choral Society, at the Royal Institution, and was numerously and most respectably attended. The performances were most delightful, and gave general satisfaction.

There was much interest excited at the meeting of the Gentlemen's Glee Club on Thursday evening last, by the presence of Mr. C. Guynemer of London, one of the successful competitors for the prizes offered last year, and who has recently been elected an honorary member of the club. His fine glee, “Spirit of Heaven,” was sung in good style, and appeared to give him general satisfaction. Bishop's “Where shall we make her Grave?” went to the hearts of all: it was sung by Messrs. Barlow, Walton, James Isherwood and Isherwood. “Come if you dare,” the fine chorus from Purcell's opera of *King Arthur*, was loudly encored. “Shades of the Heroes,” by Tom Cooke, was beautifully sung. After supper, to which due justice was done by 120 guests, Messrs. Standage, Cooper, Clough and Gale, sang a couple of German glees, which called down loud acclamations; they were

very characteristic, and full of beautiful harmony. This society has attained great eminence ; it has done much to infuse social and kind sentiments, and there appears a unity of design and feeling, highly creditable to all connected with it.

READING.—Mr. Mori gave two concerts at the Town Hall, on Tuesday last.

The first concert of the Amateur Musical Society, is announced to take place this evening. The first part of the programme is wholly sacred, and the second secular.

LEEDS.—Mr. Hopkinson has succeeded in engaging Mr. Henry Phillips for his first concert, to take place early in January next.

DURHAM.—The *Durham Advertiser* announces the first appearance of Miss Bruce, "the Billington of the day," at a concert to take place to-morrow evening.

POOLE.—Our amateurs held a concert in the Guildhall, on Friday evening last, which was well attended ; and the beautiful strains of Handel, Haydn, Mozart, Bishop and others, were performed in a superior style. We understand these concerts will be continued monthly during the winter season.—*Salisbury Herald*.

DUBLIN.—Madame Dulcken's last concert attracted a brilliant audience to the Rotundo on Friday evening. The entertainments were admirably selected, and gave general satisfaction ; and the loudest and most deserved plaudits attended on this distinguished pianist's astonishing performance.

Mrs. Wood has been suffering from a severe attack of influenza and bilious fever, but is now sufficiently recovered to resume her professional engagements. *Amelie, or the Love Test*, was performed on Thursday evening ; Mr. and Mrs. Wood, and Mr. Balfé, sustained the principal characters. Mrs. Wood was in splendid voice ; Wood looked his part well, and acted it with ability ; and Balfé's "My Boyhood's Home," and "Woman's Love," were truly delightful. We should not omit to mention Mr. Pigott's exquisite accompaniment of the latter, which was rapturously applauded. *The Maid of Judah* was performed on Saturday last ; *Der Frieschutz* on Monday ; and *Fidelio* is announced for this evening. It is rumoured that the Bayaderes are engaged.

The admirers of Mr. Balfé purpose presenting him with a piece of plate, and have in contemplation a public dinner.

RICHMOND.—A Concert was given at the Castle Hotel, on Monday evening, the 10th inst., by Miss Platt, Mr. Platt, and Mr. Sellé, under the patronage of their Royal Highnesses the Duke and Duchess of Cambridge. The vocal performers were Miss Woodyatt, Miss Dolby, Messrs. Terrail, Hawkins, Hobbs, and H. Phillips. Amongst the instrumental performers were Messrs. Card, Watkins, Lyon, and the veteran Lindley. Mr. Platt was the leader, and Mr. W. Sellé the conductor. Miss Woodyatt sang, "With verdure clad," very chastely ; and in the air, "Oh dolce concerto," (with variations) she was well accompanied on the flute by Mr. Card. Mr. Phillips was encored in a ballad of his own composition, "Go, lovely rose ;" and George Withers's quaint poetry, "Shalle I wastynge in dispaire," was also called for a second time. The Royal Duke appeared to be much pleased with Mr. Card's concerto on the flute, in which some Scotch airs were effectively introduced. Mr. Lindley's fantasia on the violoncello was, as usual, unapproachable. The concert was well attended.

EPSOM.—Mr. John Chandler's concert took place on Monday morning, at the Spread Eagle Assembly Rooms. The vocalists were Miss Woodyatt, Miss Dolby, and Mr. Parry, jun. The instrumentalists, Mr. Mori, jun., (announced as Mr. N. Mori in the bill, by way of puff,) Mr. Chandler, Mr. Richards, Mr. Hancock, Mr. C. Smart, and Mr. Richardson. Mr. Mori, jun. was the leader, and Mr. Chandler the conductor.

WORCESTER MUSICAL FESTIVAL, 1839.—At a meeting of gentlemen, to adopt the preliminary proceedings for the ensuing Worcester Music Meeting, held at the Palace, on Sunday week, the Lord Bishop of the Diocese in the chair, it was resolved that the number of stewards should be limited to eight, including an equal proportion of lay and clerical gentlemen.

COURT CIRCULAR.

The Queen and the Duchess of Kent attended divine service at St. George's Chapel on Sunday last. The Te Deum and Jubilate were Travers in F. The Kyrie Eleison, The Hon. Mr. Ashley. The Creed Kings in F., and the Anthem "Holy, Holy," and the "Hallelujah Chorus," Handel.

MISCELLANEOUS.

SOCIETÀ ARMONICA.—The reports contained in some of the public journals, that these concerts would be discontinued, are, we have authority for stating, entirely without foundation, but that the Directors are actually preparing for the ensuing season, and though their losses have hitherto been very considerable, they never entertained an idea of declining. The public ought to be much indebted to these spirited individuals, for the support they manifest towards the science of Music; and we heartily hope the receipts of the next season will at any rate prove equal to the expenditure.

IMPROVEMENTS IN MUSICAL INSTRUMENTS.—We purpose devoting a portion of our columns to this subject, and cordially invite the communications of those persons desirous of availing themselves of the publicity of their inventions thus proffered; but we especially recommend the avoidance, so far as may be possible, of technicalities, with a view of rendering the matter more acceptable to the general reader. We are, in a great measure, led to the consideration of this subject, in consequence of a letter we have received from Mr. R. Gray, of the firm of Gray and Son, which treats in perspicuous terms of the defects, and consequent objections to barrel-organs in churches, as hitherto constructed, and describes an instrument (a geometrical section of which he has forwarded to us) upon principles calculated to obviate *all* the liabilities to derangement inseparable from the *ordinary* barrel-organ. To the rural clergy, in particular, an instrument of this description will be a desideratum of no mean value; for rare are the instances of a village numbering among its inhabitants one capable of performing upon a finger-organ, and the flute or clarinet (where yet tolerated) would be quickly superseded by a barrel-organ of unquestionable accuracy in its performance. However, Mr. R. Gray shall speak for himself; and as we cannot do justice to his invention without inserting a copy of his drawing, it will appear, together with the letter before alluded to, in a subsequent number. In the meantime, we recommend an inspection of this clever instrument at Messrs. Gray's manufactory, in the New Road.

CONCERTS A-LA-MUSARD.—The first of these concerts took place last night at the Lyceum, or English Opera House. The pit and stage are boarded over to form one large platform, in the centre of which is an orchestra consisting of about sixty performers, who play quadrilles, overtures, &c., while the audience promenade. The boxes are thrown open as a resting-place, in addition to seats arranged below. The music went off with much spirit, and appeared to give general satisfaction to a more respectable assembly than we expected, considering the low price of the admission.

ORGAN PERFORMANCES.—We understand that Mr. Thomas Adams will perform on the Organ in Marylebone Rectory Church, on Thursday next, at two o'clock. The instrument has lately undergone very extensive alterations and improvements by Messrs. Gray and Son. On the evening of the same day Mr. Adams will exhibit, at the factory of the above builders, the Organ now building for Clifton New Church, which possesses a *triple* Venetian swell.

ILLNESS OF STRAUSS.—We regret to state that Strauss has been obliged to relinquish all further engagements in this country. He has been suffering for some time from the climate; and is now lying dangerously ill at Calais. On Thursday last he was compelled to dismiss his band.

NOTICE.

A copy of a provincial paper (*The Halifax Guardian*) has been sent to us in which Mr. H. Gauntlett is announced as the Editor of this publication. How often are we to be called on to deny that our magazine any longer labours under the weight of that gentleman's pedantry?

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.

Lanner. *Pest Waltzes*, Series No. 8 *Wessel*
 Beethoven. 3 duets for two performers,
 No. 2, var. on "The Harmonious
 Blacksmith" *Ditto*
 Donizetti. *L'Inconstanza d'Inno*, duet *Chappell*
 — Qui dove merere, duet pastoreale *Ditto*
 Romberg. A. Cantata, "The Power
 of Song, with Pianoforte Accompa-
 niment." *Ewer*
 Standard Songs of England, No. 1—
 Ariel's Song, arranged by S. Nelson *Jefferys*
 Bryan's Psalms and Hymns for four
 voices *Ditto*
 MISCELLANEOUS.
 Bryan's Effusions for the Organ, second
 set, six books *Ditto*
 Strauss' Ball Racketen Values, for a
 Military Band *Cocks*

Macfarlane and Clinton. *Guirlande of
 Six Spanish Melodics*, for Cornopean
 and piano *Wessel*
 Bell. "Mes Loisirs." 4 airs with va-
 riations, clarinet solo. No. 2, air—
 Mozart's *Zauberflöte* *Ditto*
 Clinton. *Invitation pour la Valse*, 3
 bagatelles, No. 2 in F, for flute and
 piano *Ditto*
 Kuhlau and Godbē. *Bouquet de Roses*,
 Duet No. 3, piano and violin con-
 certant *Ditto*
 Sedlatzky's Selection of concert pieces,
 flute and piano, No. 1, *Ai varies*,
 "Lyon" *Ditto*
 Reissiger and Dotzauer, "La Pasta,"
 an air from *Zelmira*, brill. var., pia-
 no and violoncello, *Ditto*
 Strauss. *Hommage à la Reine*, for do,
 arranged by Godfrey *Ditto*

UNDER THE DISTINGUISHED PATRONAGE OF

HIS GRACE THE ARCHBISHOP OF YORK.
THE
NATIONAL PSALMIST.

CONSISTING of Original Psalms and Hymns, Chants, Responses, &c. &c. ;
 with a Selection of the Most Admired STANDARD COMPOSITIONS of Handel, Haydn, Mozart,
 Beethoven, &c. &c., Newly Harmonized and Arranged; with a Separate Accompaniment for the ORGAN
 or PIANOFORTE, and Dedicated (by special permission) to the

RIGHT REV. THE LORD BISHOP OF RIPON;
BY
CHARLES DANVERS HACKETT,

Author of "MISCELLANEOUS MUSIC," &c. &c.

For the convenience of Private Families and Small Choirs, the whole of the Tunes in this Work will be
 so Arranged, that they may be Sung by One, Two, Three, or Four Voices. Price of the Work, to Sub-
 scribers One Guinea.

Subscribers' Names received by the Author, a list of whom will be published with the Work.
 Thornhill Place,
 Wakefield.

COMPOSITIONS BY THE FOLLOWING EMINENT AUTHORS
 WILL APPEAR IN THE WORK.

Adams, Thomas—Organist of St. Dunstan's, and the New Church, Camberwell.
 Amott, J.—Organist of the Cathedral, Gloucester.
 Bagnall, G.—Organist, Newcastle-on-Tyne.
 Cambridge, Dr.—York.
 Cambridge, Matthew—Organist of the Cathedral, York.
 Chard, Dr.—Organist of the Cathedral and College, Winchester.
 Clarke, Charles—Organist of the Cathedral, Worcester.
 Clare, Edward—Professor of Music, London.
 Crotch, Dr.—Of the University, Oxford.
 Denslow, Edward—Mus. Bac.—Organist of the Parish Church, Newark.
 Dixon, William—Organist of the Parish Church, Grantham.
 Elvey, G. J.—Mus. Bac.—Organist of the Chapel Royal, Windsor.
 Gauntlett, Henry J.—Organist of Christ Church, Newgate Street.
 Goss, John—Organist of St. Paul's Cathedral, London.
 Havergall, Rev. N. H.—Rector of Astley, Stourport.
 Henshaw, William—Organist of the Cathedral, Durham.
 Hiles, J.—Organist of the Abbey and Trinity Churches, Shrewsbury.
 Horsley, William—Mus. Bac. Oxon.—Organist of the Orphan Asylum, and of the Charter
 House, London.
 Hunt, John—Organist of the Cathedral, Hereford.
 James, Robert—Organist of the Cathedral, Ely.
 Lambert, G. J.—Organist of the Minster, Beverley.
 Mason, Thomas, junior—R. A. M., Newcastle-under-Lyne.
 Mac Korkell, Charles—Organist, Northampton.
 Millson, Charles—Organist of the Abbey Church, Bath.
 Shearman, Samuel Thomas—Organist, Stamford.
 Simms, Henry—Organist of Trinity and St. Philip's Churches, Birmingham.
 Speechley, J.—Organist of the Cathedral, Peterborough.
 Turle, James—Organist of Westminster Abbey.
 Wesley, S. Sebastian—Organist of the Cathedral, Exeter.
 Wilson, Walter—Organist of St. Mary's and Christ Churches, Scarborough.
 &c. &c. &c.

THE novel features which characterize Mr. G. Kollmann's **HORIZONTAL GRAND, HORIZONTAL SQUARE, UPRIGHT GRAND, and UPRIGHT SEMIGRAND PIANOFORTES**, consist not merely in improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and improved construction in *all* their departments, obtaining by simple means the best results, namely in—
QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.

The New Qualities of the Horizontal Grand Pianoforte, may be briefly described as follows:—

1. The Hammers and Mechanism are placed *Above the String*, so that the Hammers *Strike Down* on the Strings *Towards the Bridge and Soundboard*. It is by this mode of action alone, that one of the finest *quality and greatest power* is produced. In the usual Grand Pianofortes the Mechanism is placed *Under the Strings*, and the Hammers strike them *Upwards, Away from the Bridge and Soundboard*.

2. The Stringing and soundboard have qualities by which the *Quantity of Tone* in the Instrument is increased.

3. The entire Plan of Tuning is New, and rendered a mathematical operation, regulated with *Ease* and *Certainty*, by means of Screw power. Hence the Pianoforte can be tuned with Exactness and Facility. It stands firm in tune, and the strings can be renewed as often as may be desirable, without the mode of fixing them being lessened in security.

4. The Mechanism is *Simple*, and acts with the least possible friction and resistance. The results of this arrangement are: 1. a good and easy touch, enabling the performer to produce every variety of expression and execution with facility—2. Durability of the action's original state.

8. New Features of Outline of the Pianoforte, by which it is rendered more *Convenient and Elegant*.

The four Classes of Mr. Kollmann's New Pianofortes, possess the qualities of the Horizontal Grand, therefore, although varying in form and dimensions, they all have the Grand Pianoforte Tone.

The above Pianofortes are to be seen at No. 21, OLD BOND STREET; where Prospectuses may be had.

ENGLISH NATIONAL MUSIC

Just Published, Part 1, of a Collection of

NATIONAL ENGLISH AIRS,
 consisting of ancient songs, ballads, etc. interspersed with historical notices, remarks, and anecdote, and preceded by a history of English Minstrelsy. The Basses to the airs by W. Croft, Mus. Doc. and J. A. Wade, and G. A. Macfarren. Edited by W. Chappell. To be completed in three Parts, price of each part, to subscribers, 8s., to non-subscribers, 12s. Published by CHAPPELL, 60, New Bond Street.

ROYAL ACADEMY OF MUSIC.

AMORNING Concert will take place **A**t the Hanover Square Rooms, on Wednesday, 19th December, to commence at 2 o'clock.

PROGRAMME.

PART I.—Symphony No.—Beethoven. Psalm 42, "As pants the Hart," (first time of performance in this country)—Mendelssohn. Between the parts, Sestett (MS.) for Pianoforte, two Violins, Viola, Violoncello, and Contra Basso, (first time of performance)—W. S. Bennett.

PART II.—THE SEASONS, Autumn and Winter—Haydn.

Leader and Director of the Orchestra,

Mr. F. Cramer.

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